Slant

PELL LUCY COLLECTIVE

Dazzle

October 31- December 13, 2024

Slant Dazzle
Works by the Pell Lucy Collective

The Grimshaw-Gudewicz Art Gallery
October 31-December 13, 2024

Grimshaw-Gudewicz

Pell Lucy is an international collective of 35 artists that came together during the pandemic, under the guidance of Deborah Barlow. The name “Pell Lucy” is a thoughtful play on the word “pellucid,” which means clear or transparent. This choice reflects the group’s shared commitment to creating art that transcends the human form and speaks to something greater—something that connects us to the world beyond our immediate experience.

In contrast to the cool detachment often seen in postmodern art, Pell Lucy artists believe that form itself, much like the human body, carries its own deep intelligence. This intelligence is not something that can be fully articulated through words or traditional language; it runs deeper, touching aspects of our existence that are beyond simple explanation. In a world that often prioritizes clarity and certainty, these artists embrace the mysterious and the unknown. They recognize that one of art’s most powerful qualities is its ability to open doors to wonder and to a richer understanding of our complex, multi-layered reality.

Although Pell Lucy artists do not set out with explicit messages or agendas, their work still makes a powerful statement—one that resonates on both a political and social level. By allowing form to speak in its own voice, they reveal truths that are often hidden from view: the profound connection we share with the cosmos and all that exists within it. Their approach to art is a way of fostering a deeper connection with the world, urging us to feel, rather than just see, our place within it.

This perspective aligns closely with Emily Dickinson’s famous poem, “Tell all the truth but tell it slant.” Dickinson’s words suggest that truth, especially when it is complex or challenging, is best revealed gradually, with care and subtlety. The idea is that truth should be shared in a way that allows people to absorb it fully, rather than overwhelming them all at once. This concept of careful, incremental revelation is echoed in Pell Lucy’s work, where the emphasis is not on direct messaging but on creating space for a deeper understanding to emerge naturally.

In the exhibition Slant Dazzle, artists from the collective have chosen a piece that responds to this idea of truth revealed indirectly, as suggested by Dickinson’s poem. The result is a collection of works that invite us to reflect on the broader themes found in Dickinson’s writing. The works do not need to overtly illustrate the poem’s ideas to be meaningful; rather, they embody the same nuanced approach to truth and understanding that Dickinson herself championed. Through this exhibition, we are offered a chance to engage with these ideas in a way that is both thoughtful and profound, revealing the beauty in complexity and the power of art to touch the depths of human experience.

Kathleen Hancock
Chief Curator of Exhibition Development

Artists

Phoebe Adams
Tracey Adams
Alison Cuomo
Andra Samelson
Deborah Barlow
Leigh Anne Chambers
Mi-Jin Chun
Ramah Commanday
Silvia De Marchi
Robyn Ellenbogen
Kathryn Fanelli
Tina Feingold
Karen Fitzgerald
Kathryn Geismar
Heather Goodman
Laura Gurton
Lynette Haggard
Carole Kunstadt
M P Landis
Joanne Lefrak
Denise D. Manseau
Diane McGregor
Elizabeth Mead
Paula Overbay
Deborah Peeples
Laura Perry
Gerri Rachins
John Richardson
Taney Roniger
Julie Shapiro
Sarah Slavick
Rhonda Smith
Priya Vadhyar
Debra Weisberg

Pell Lucy Collective

Slant Dazzle

Pell Lucy came into existence at a particular moment in time—right as the pandemic began, when galleries were shuttering and exhibition venues closing. Initially intended as a way for like-minded artists to share their work in spite of these shutdowns, Pell Lucy evolved into a collective with a committed art making ethos; form possesses an intelligence of its own—an intelligence far deeper and more complex than conscious, discursive thought.

That idea informs so much of how the artists in Pell Lucy approach their work. They have honed working methods to cultivate a collaborative relationship with form—learning from materials, trusting the process, being open to the serendipitous, and staying unwaveringly focused. These approaches bring an artist closer to what is sensed but not yet manifested. Addressing the immensity of that process, Susan Sontag encouraged art viewers to just experience “the luminousness of the thing in itself.”

When form is allowed to speak on its own terms, art making and art viewing expand past the narrow bandwidths of human language and rational ideation. The implications of this are deep and wide because acknowledging the intelligence of form informs our place in nature, on the earth, and in the cosmos. We are embedded in everything, and everything is embedded in us.

This way of perceiving the world found synergy with Emily Dickinson’s 19th century iconic poem, “Tell all the truth but tell it slant.” Dickinson’s poem celebrates the multifaceted nature of how truth is perceived and expressed. There is no one answer to the quest for truth, and when we do “tell all the truth” it is still personal, particular and unique. Dickinson goes on to refer to the nonlinear notion of circularity and the frequent need to take a roundabout, elliptical route (“Success in Circuit lies”). The poem’s penultimate line asserts that “The Truth must dazzle gradually.” High flash pyrotechnics and drama are not the way in to those authentic moments of breathtaking clarity. That comes in increments, by carefully and determinedly exploring the folds and layers that a work of art possesses.

Comingling Dickinson’s exquisite poem with the visual language of 34 artists is a delicate undertaking. It requires a sensitive eye and a finely tuned sensibility, and Grimshaw-Gudewicz Gallery has embraced this challenge with enthusiasm and a steady competence. On behalf of all the Pell Lucy artists I want to thank Kathleen Hancock and her team for honoring our work and the values Pell Lucy embodies by bringing this exhibition to Bristol Community College.

Deborah Barlow
Founder, Pell Lucy

Phoebe Adams

"The facts of the world do not for the most part come in narrative form. We have to do that." - Cormac McCarthy

How easy it is to forget that we are traveling through space and time as a huge sphere rotating on a wobbly orbit, all the while sending out and taking in gasses and photons from light years away. Our senses are not designed to perceive that level of reality. But between what our senses do tell us about the world and what we have come to know through scientific instrumentation, we map our sense of what is. We are, after all, a thing in time.

In that liminal space between what we know and what we don't is a domain of imagination. That is the zone that compels a research scientist, as well as an artist like me who uses painting as a way to look at the world and form a specific, dense narrative. My lifelong interest in biomorphic forms has now been coupled with a passion to understand the implications of the changing environment. We perceive the outward traits of a given landscape, but there is much that we cannot see. Those hidden narratives - of the land and of our interactions with it - are primary to my work.

I don't depict the land in a literal sense. Rather, I attempt to share my very personal observations about landscapes I love in Maine and in the Western US. I call it the "Emily Dickinson" method - close observation of well-known places nearby.

What lies behind the obvious is most interesting, and what is in the periphery can be thrilling. In my artist's eye the tidal river is changed by seeing and knowing what threatens its ecosystem. My footsteps in the arroyo are changed with knowing that water will not run clean again. The creep of darker changes in the landscape overlay and intermingle with the enormous beauty.

Looking is the first thing; making is what follows. In the words of Robert Henri,"If I cannot feel an undercurrent then I can only see a series of things. There is an undercurrent, the real life, beneath all appearances everywhere." Looking for the best red hue is less important than reading the narrative space. Like the painter Charles Birchfield from earlier in the 20th century, it isn't painting the moth or the star that matters, but capturing the confluence of the night with the weather.

Motion and Collapse
Acrylic on Wood
30x40 Inches

Tracey Adams

My lifelong interests – music, science, mathematics and art – are constantly being woven and re-woven into my collage paintings and works on paper. Because of my background as a musician, I have a strong feeling for musical metaphors. My interest in music is especially present both in terms of the visual intervals and gestural line work that appear in my work; physical engagement and a sense of perfomance, such as tearing collage papers, is always part of my studio practice.

Focusing on the idea of life's impermanence, collage is the perfect way to experiment and move through a variety of ideas and media. I am drawn to intersections, ideas that might seem to be at opposite ends of a continuum, like the organic and the geometric. My starting points vary; they can come from something I've drawn or painted, something glimpsed, or from my experience of hearing a poem or piece of music. As a graduate student, I studied with John Cage; his early influence, to this day, inspires my studio practice of intention and chance.

My work attempts to create environments that I want to find in myself, they represent internal worlds that I am attempting to externalize and share. I strive to pare down and balance, with a sense of lyrical rhythm and asymmetry.

Each work is a visual diary of my explorations. Ideas evolve as I apply a sense of simplicity and experimentation to the images and materials at hand. I'm never quite sure how a painting will look until it's finished.

However life's beauty is expressed, however it is felt, has to do with a feeling of calm inside and out, an enormous challenge in these times. I love what the late jazz musician Charlie Haden said: "The artist's job is to bring beauty into a conflicted world."

Muryo
Collage, Encaustic and Ink
on Panel, 18 x 18 Inches

Deborah Barlow

The material world as we encounter it—whether microscopic image, earth landscape or the cosmos—is but a fragment of an infinite multiverse. So much lies outside the capacity of human visual perception. Stepping beyond our shared reality, my paintings are “map-visions” of other places, processes and phenomenon. At their best they are unexpectedly familiar, offering an uncanny sense of recognition and wonder.

Peridawna
Mixed Media on Canvas
54 x 54 Inches

Leigh Anne Chambers

My studio practice is largely driven by materials, I am drawn to the immediacy of supplies from the hardware store like liquid rubber and spray paint. These work in tandem with imagery created from composite drawings of comics and coloring books. While these pieces do not have an explicit narrative, they develop a language informed by, or loaded with, contemporary culture and capilalist reverie.

Mirror mirror
Acrylic, Pen and Spray Paint
10 x 10 Inches

Mi-Jin Chun

I focus on the continuous relationship between space and subject change. The flow of feelings and thoughts I experienced as an architect in a dynamic space and a static void continues to be connected, and proceeds continuously as I work on paintings now. In my work, color and form are continuously overlapped. In my paintings, the overlapping meaning is temporality, spatiality, physical reality, the empty essence of the past that cannot be grasped, and the present hope.

The things that are transparent, delicate, and weak are the illusions of the past, and the organisms that make the present stronger. In the space, colors and shapes are separated, overlapped, mixed, and combined with each other; taking on a different look from the original essence. The subtle emotions and memories felt in the three-dimensional material space are piled up and condensed on the two-dimensional paper and canvas to show the changing eternity.

Luminous Vibrations
Acrylic on Canvas
39.37 x 59 Inches

Ramah Commanday

Vessel forms are about outer contours and inner spaces, the configuration of edges and the space of openings. My work is about exploring the possibilities of vessel form and the range of vessel function.

Geology is my other fascination. Clay and fire formed the earth and they also form the teacup. Alumina, silica, minerals and oxides subjected to pressure and motion, water and drying, dramatic heat and precipitous cooling are the forces and materials of the planet, as well as the tools of the potter.

My work is focused on mineral forms, colors, and surfaces. It is inspired by the regular irregularities of the earth's terrain. Clay captures and conveys motion with immediacy, integrity, and permanence. Its transformation by fire creates subtleties and complexities of shading and texture that can imbue an object with a continuing life of its own. Making vessels that communicate motion and continue to possess a sense of this geologic life is what defines my goals as a clay artist.

About The Planet
Ceramic, 15 x 24 x 13 Inches

Alison Cuomo

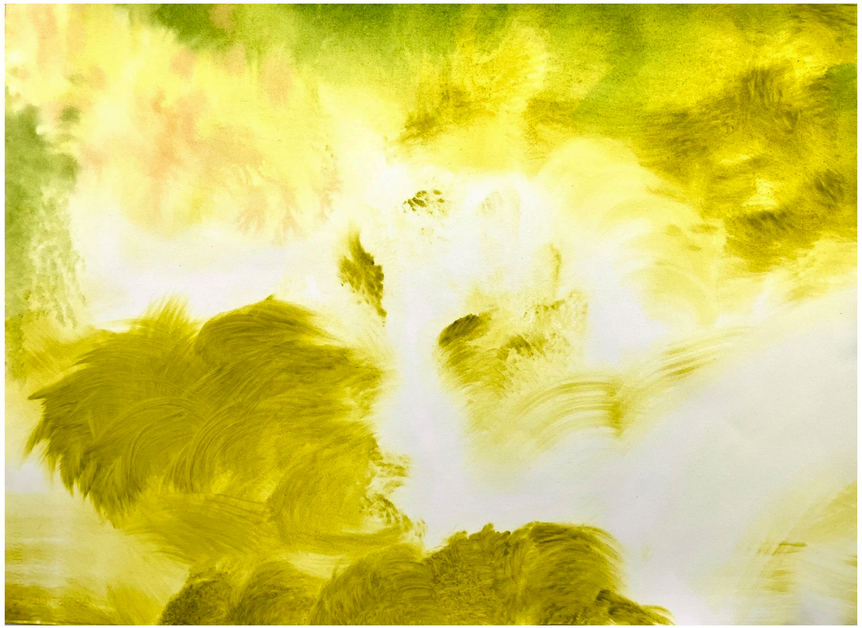
Nature stuns me with its unfathomable immensity. I am constantly drawn to learn from it, as it reveals new dimensions that either eluded me before or now hold a deeper significance.

The artworks become landscapes that I inhabit while working. Each piece surprises me, transporting me into its own visceral world.

When I am painting, wet paper and paint free me to dive in. I follow nature's organic vitalities, relationships, hues, and patterns. Flow and constant change pull me forward. Rather than pictures of things, the artworks are a record of my engagement with the natural world, and with the process I am involved in.

The paintings are unique and irreproducible, and while I can add layers, I cannot change what has gone before. I relish the immediacy of the processes.

I feel connected to something larger than myself when I am working, that everything is already here, that my job is to be present. Art making is what I do with the awe I feel.



Falling Apart-Coming Together
Acrylic on 140 lb Watercolor Paper, 22 x 30 Inches

Silvia De Marchi

In my practice, each work is born as a result of research that moves away from the sole vision of an image. It focuses on painting as a broader sensory experience.

I am interested in exploring the idea of materiality, physicality, and tactility in a painting, investigating the tensions between the surface and the deepest levels it can contain, the relationship between full-empty, visible-invisible and absence-presence. Fundamental values in my practice are stratification and time.

My works begin by painting large sheets of Fabriano paper with a watery mixed media ink – iron powder, sand, silver powder, sometimes dust or plaster – in order to obtain monochromatic surfaces with textures and imperfections.

The paper is then left to the wear and tear of time and natural agents — sun, wind, rain. This process transforms the material and makes it ruined, worn out, damaged. This transformation is essential in my practice. I mean the wear and tear, and the imperfections such as fragility, but also resistance of the material overtime.

At this point, I tear or cut the paper into pieces to assemble it, in a balance and harmony of forms, in multilayered paintings which, evoking the idea of construction-deconstruction, hiding or revealing the underlying structure. To emphasize the reference to the value of time, and to the concept of a cyclical practice, I select and reuse remains of previous works that form the basis of each new work.

I find inspiration in the view of Buddhist philosophy that accepts the ephemeral nature of everything, and that captures the beauty in imperfection and simplicity.

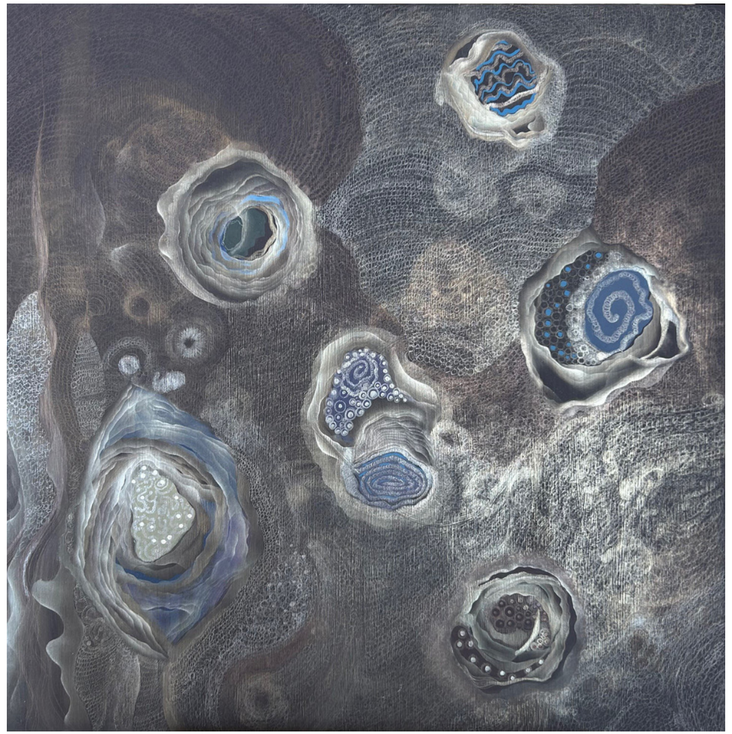
Tableau Rouge,
Mixed Media Ink on Paper
French Pastry Box, Glue
6 x 4 x 2 Inches

Robyn Ellenbogen

Impermanence teaches me to look beyond the realm of seeing what is in front of me. Instead, I am inspired by the space between things, up close, or very zoomed out. I use the tool of microscopy to consider the question: what am I really looking at? These explorations hold the paradox of the world in front of me, and that which is interstitial, murky, and unexplored.

The mediums I use to investigate are metalpoint, artist books, animations, and textiles. It is through the teachings of impermanence that I have learned to deeply value those around me and our finite amount of time in this life.

My work away from the studio involves making art at the bedside of chronically ill and dying children as part of a collaborative and palliative practice. I know loss, so I hold dear ones close. I know form, so I work without it. My abstract work goes beyond rebellion though, as poet Uche Nduka says, it's a "spiritual mission". I'm interested in the pressure of inquisition to break open that which is unknown.



Each Of Us Mountain Islands Appearing And Disappearing, Metal Point Ink, and Metal Brush
20 x 20 Inches

Kathryn Fanelli

I combine my background—living and working in a traveling family carnival—with ideas found in the oldest wisdom traditions as a way to question the notion of illusion. What is central to this long-time interest in contemplative practice is how it can be implemented as a tool for examination, liberation, and re-storying.

During the last decade, I've reconsidered the Western canon of art to 'master materiality' and instead, cultivate a path towards liberation through processes and approaches in art-making where material transformation and artistry evolve the artist.

Earlier paintings hint at these new processes. Painting methods of steering and dragging paper through paint floating on water become, "mediations", which re-enact the circumstances impressed upon the landscapes between imbalance and harmony. I consider these paintings "schematics," the surfaces resembling climate conditions affecting terrain and order in chaos.

Over the past three years, my practice has shifted into the realm of the sculptural. I use non-traditional materials such as wild clay, sugar, light, beehives, soap, mirrors, amusement rides, and sound, and reshape them, often re-mythologizing their meanings in fresh ways. I've combined Buddhist principles with the carnivalesque, contrasting opposing perceptions along the themes of illusion/truth, karma/liberation, compassion/brutality, and impermanence/ continuity. Our social conditioning of objects and materiality are often held hostage to our relationship with them and need to be set free from convention. I continue to develop this creative/contemplative practice in support of human understanding, fundamentally seeking liberation from confusion.

Holyoke Range
Pastel on Paper
11 x 17.75 Inches

Tina Feingold

My work evolves through the labor-intensive process of applying layer upon layer of oil paint upon canvas, often infused with stencils and other mixed media. As light, color and space intermingle, complex and intimate internal landscapes emerge, taking the painting out beyond its surface reality. My primary intention is to develop a pulsating, airy atmosphere in which the images can breathe.

These paintings are from my “Pandemic Portals” series. They feature a broad assortment of images inspired by a diverse array of bright floral arrangements, conveying an imagined landscape through experimentation with light and liberal application of an expansive palette of color. Most were created during the isolation imposed by the coronovirus pandemic in the early 2020s. A solo exhibition of these paintings is scheduled for Spring 2025 at the Danforth Museum of Art in Framingham MA.

I have taught painting and drawing at institutions of higher education throughout the country, including appointments at Boston College, Northeastern University, the University of Massachusetts at Amherst, and the College of Creative Studies at the University of California/Santa Barbara.

Many of the abstract presentations in my oil paintings and works of paper incorporate images reflective of my early training as a figurative artist. My current studio is in Brookline, MA.

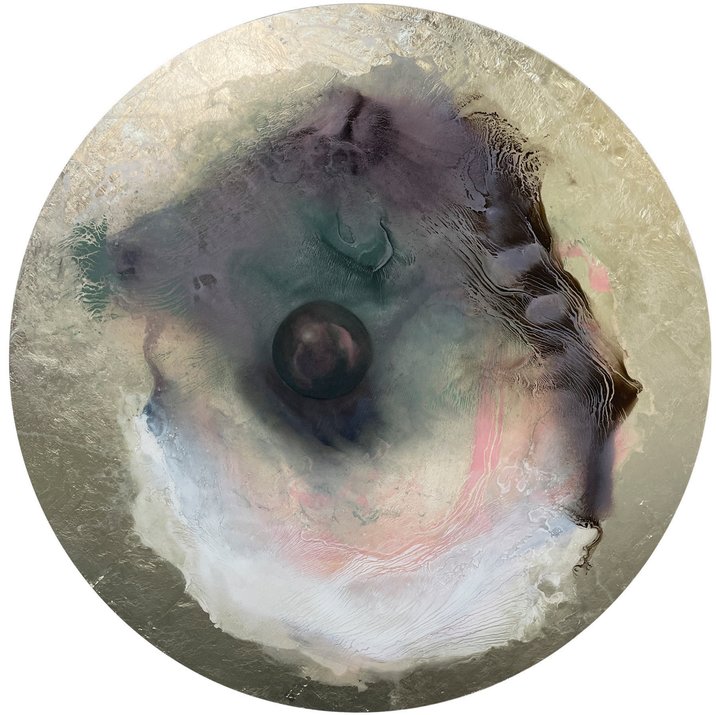
Taking Flight
Oil on Canvas
40 x 30 Inches

Karen Fitzgerald

The language of form in these paintings connects the dots to the spiritual realm through the energy of all things physical. Energy is the bridge between the physical and the spiritual. Light, particularly, calls our senses to the presence of that which is metaphysical. This work is making space for the voice of spirit.

I use fluid media—watercolor, thinned oil paint, mica. These layered surfaces are luminous and subtle. This way of working demands that I step back from my intentionality and trust the process, giving voice to the materials I am using. I incorporate gilding with precious metals as a way of adding to the “other worldly” quality I am seeking.

The relationship of matter and spirit is at the heart of my work. The physicality of the earth is tangible and real. Another dimension is indelibly linked to that materiality, one that is experienced though it cannot be measured or delineated. That elusive relationship between matter and spirit has been explored extensively in verbal form—poetry, philosophy, metaphysics—and those texts are essential touchstones in my work. Finding forms to translate that awareness into visual language is an essential commitment in my work.



Black Pearl
Oil, Mica, 12k Gold, Yupo on Panel, 30 Diam

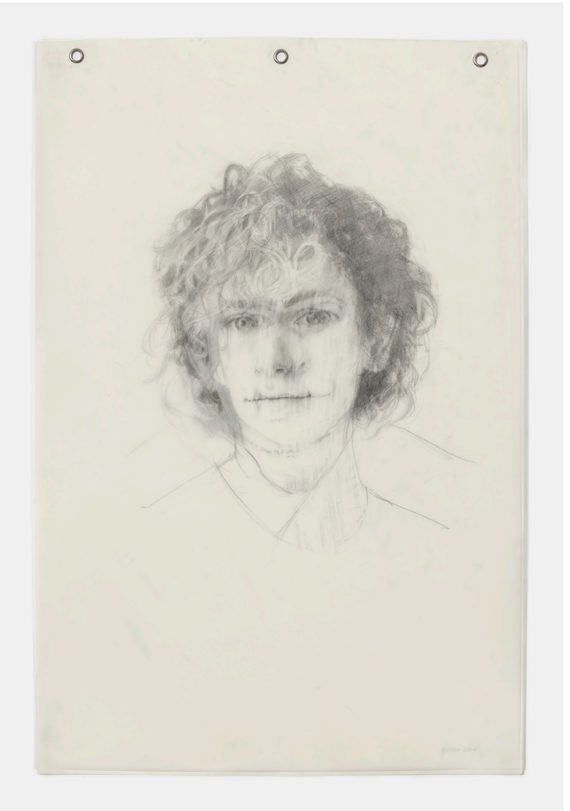
Kathryn Geismar

Over the past four years I have been drawing and painting young adults who are identity fluid and genderqueer. One of these subjects is my child, others are their friends. All have generously trusted me to document and depict them. It has felt like an intimate conversation, at once vulnerable and guarded. As a cis-gender woman, my goal has been to see my child and their friends as they wish to be seen – as they, in fact, are – free from the distortion of my expectations.

My questions and interests as an artist are different from my concerns as a parent. As a mother I worry and protect; I have ideas about who my child is and who they will become. As an artist I admire, observe, and wonder. I let my child reveal themself to me over time. I accepted and explored alongside them. The only rules for the drawings and paintings are that I have my subjects' explicit permission, and that source material is taken from social media images already destined for the public eye.

As a woman in a time of diminishing choice, I am grappling with the power of external forces to shape my own sense of self as well as that of my child and their peers. I see the trauma and triumph that this community has experienced as they forge their own paths and their own identities under tremendous pressure. My work with translucent Duralar thinks of the layers as skins that both obscure and reveal aspects of an evolving self. The paintings explore the more romantic and timeless gestures of femininity that are being expressed. The material choices are expressive of the subject and subject matter.

These young adults have been dressing, piercing, and persisting into being. I have been painting, drawing, and layering my way into seeing. We are each finding form in the ambiguous, feeling our way.



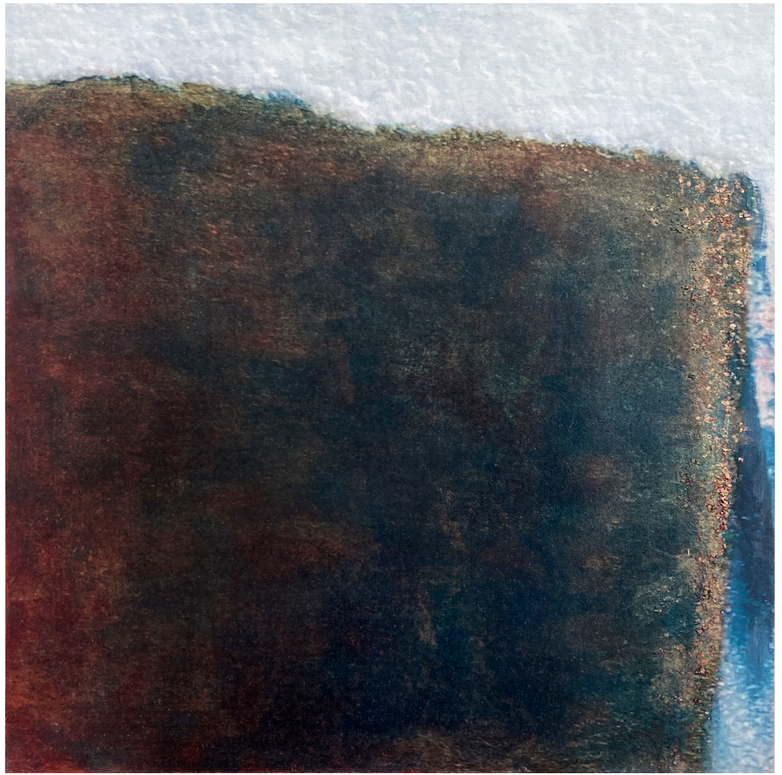
Amalgamation
Graphite on Duralar
36 x 24 Inches

Heather Goodman

In an ongoing attempt to find space, air, and room to breathe while living in an urban environment, I have continually returned to the Idea of landscape. Landscapes have the ability to spark memory and emotion and play a role in how we place and identify ourselves. Using minimal landscapes - the archetypal composition of land, sky, and the horizon - I try to evoke a sense of place, but a vague one that reveals itself subtly. These atmospheres or surroundings are both far away and near. It's as if they are barely remembered, possibly real, maybe imagined.

Through the reduction of the landscape I hope to open up greater possibilities of meaning for the viewer. I use this simplified imagery as a starting point for the exploration of color relationships. Since they are not meant to replicate nature, an opportunity to use color in a different way is created. One that allows for experimentation with the arrangement of colors which can be practically infinite.

An initial application of salt and medium gives texture and a crystalline quality to these oil paintings. They are layered and scraped into, paint applied in translucent washes. The salt crystals cluster becoming the bits of things seen scattered on the ground or left behind by dried puddles or waves returning to the ocean. Accidental arrangements discovered. A suggestion of something remarkable within the commonplace.



Torn Cliff
Oil on Paper on Panel
12 x 12 Inches

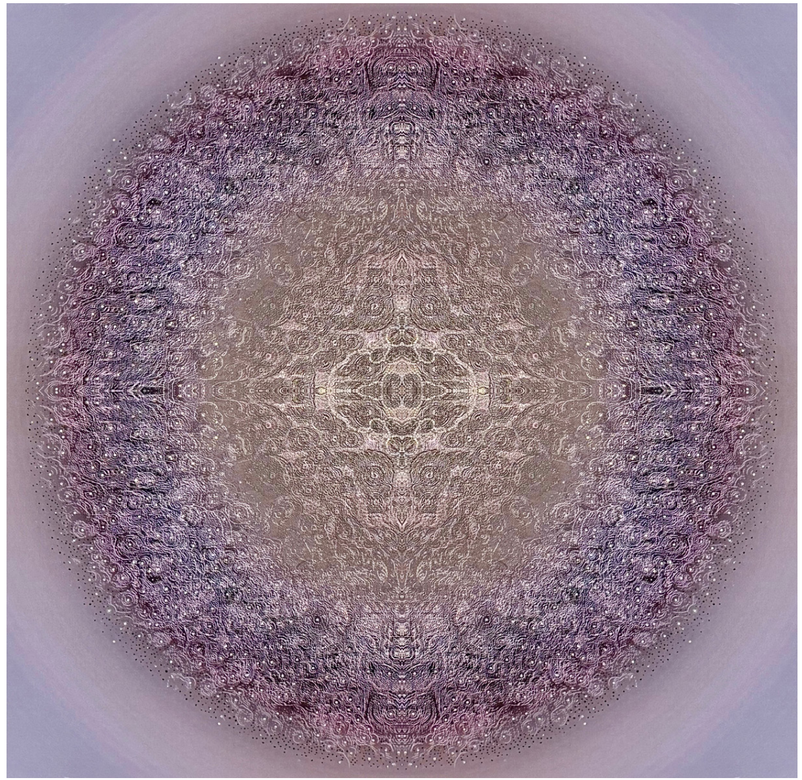
Laura Gurton

The shapes that I create consist of concentric circular lines and colors that mimic pieces of agate, rings inside of trees, mold, and other patterns in nature. The philosopher, Roger Caillois, began to theorize in the 1940's that nature was not just utilitarian as Darwin had argued, but was important also for aesthetics. This "diagonal science," as Caillois called it, prompted him to write Pierres (Stones) and L'Ecriture des pierres, (The writing of stones), in which he rhapsodizes over the patterning of stones. Caillois believed that stones were examples of a cryptic "universal syntax," a unifying aesthetic language.

I am struck by the coincidence that I also used to incorporate my own stones, slices of agate, into the art I made with glass years ago. I agree with Caillois's belief that there is a universal syntax, and I want my paintings to be examples of that language. I saw Caillois's stones collection at the 55th Venice Biennale and found them beautiful and interesting that they were presented as art just as they were.

I also have been influenced by my research on childbirth and infants. I once read that when a baby is born, he or she will be attracted to the shape of a target or concentric circles, because of the instinctual need for the mother's breast and survival. I don't know if this has ever been proven, but the idea that humans might be drawn to shapes by their instincts fascinates me. After reading about that instinctual attraction, I started creating art with concentric circles, at first with collage and then with paint.

I have painted landscapes, portraits, still lives, and worked with ornament and design, but have always come back to the simplicity and power of the concentric circles. Whether I am drawn to repeating these shapes instinctually or from the desire to be part of what Caillois describes as a universal syntax, I continue to find the exploration of both satisfying and challenging.



Bits and Pieces**, **Circle no.249, Mixed Media
38 x 38 Inches

Lynette Haggard

My current work references and borrows from a variety of old and worn quilts, fabric, and stitchwork. This is a jumping point for me, influencing my interests in shape, texture, history of material, and marks. I can put my teeth into this distinctly feminine energy. As a young girl I learned to sew and did it often. So after a lapse of over 40 years, I am finding great joy and excitement digging into this. The expression of layering fabric, stitched seams and embroidering stories gives me permission to tell my own tales.

Part of my process involves sourcing vintage quilts that are damaged or unfinished. I pull apart the quilting and find many stories. Some of these works are used in shaped cleated wall pieces. I am also investigating collage with fabric and in my paintings I am finding the essence of shapes, color and reference to the energy of stitchery.

In my work, chunky forms and gestural strokes mingle with shards and fragments of color, sometimes nesting within or abutting one another. This introduces new tension and potential uncanny references. Working like this can be gritty and awkward. It also yields powerful, tender and intimate discoveries as the work is synthesized.

Smack-Dab Off Point
Acrylic on Canvas
54 x 60 Inches

Carole Kunstadt

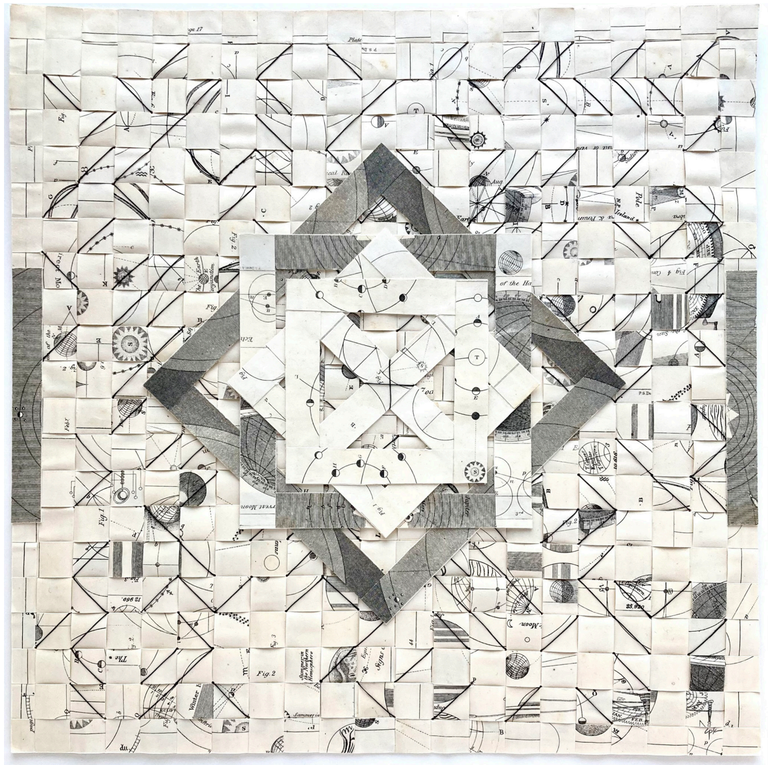
Heavenly Series

My works reference the material of antique papers and books, deconstructing paper and text, and using it in metaphorical ways.

Bookplate illustrations from Guy's Elements of Astronomy, published in the 1800's, are hand cut and recombined. Weaving the paper intuitively, responding to the existing illustrations and their graphic patterning, allows for a new symbolism to form.

The planets, orbital arcs, and their phases are divorced from their intended scientific charting,and when re-assembled, present a new universe of lines, spheres, and angles. Threads are sewn into the woven surface of fragmented images, creating a dense iconography of the cosmos.

Through the exploration and manipulation of the materials, resulting in an alternative patterning, the process reveals how observational images become a visual re-interpretation and offers a new perspective of the mapping of the skies as depicted in the antique materials.



Heavenly V, Thread and Bookplates, Guy's Elements of Astronomy, 1856
10.5 x 10.5 Inches

M P Landis

Through my work I am always interested in the dialogue between process and artifact, the doing and the finished. This tension is ever present in how I work and what and how I choose to exhibit.

17.28 (Diptych)
Mixed Media on Canvas
60 x 72 Inches

Joanne Lefrak

Based on an exploration of pilgrimage as a healing practice, visual artist Joanne Lefrak traveled with poet Hakim Bellamy to visit Nepal's sacred sites and to trek through the Himalayas. From this experience, Belamy wrote a book of poetry entitled Prayer Flags about the pilgrimage, mountains, and people of Nepal.

When Lefrak returned from the pilgrimage, she attended a residency at Bullseye Glass and created a body of work using excerpts and reinterpretations from Bellamy's poems combined with drawings she made while on the trek. They are created by fusing the text into glass by pressing glass powder through a silkscreen before firing it in a kiln.

When you worship a God
sitting across from you;
of horizontals instead of verticals
flatten your ego only climb
you recognize the divine
a ladder of compassion
in the eyes of the person
towards enlightenment

When You Worship
Silver and Glass
Eight 3 x 35 Inch Pieces

Denise D. Manseau

My drawings, paintings, prints, and cut paper structures are deeply rooted in the natural world. I navigate the ever-changing environment with the curiosity of a naturalist. On my daily walks, I make drawings from nature to understand how different elements of the natural world interact. I am interested in the resilience of local ecosystems and how they maintain a delicate balance in the face of adversity.

Whether drawn, cut, or implied—line is the foundation for much of my work. Drawing allows me to contemplate my spiritual and physical relationship with my surroundings. Articulated internal and external spaces are created either on-site or from memory. Forms begin to take shape as marks accumulate on paper. Instead of single-point perspective to create an exact view of the landscape, my drawings use multiple viewpoints to emphasize dynamic structures within the environment. I often combine observational drawings with diagrammatic maps and astronomic charts to address the entwined and sometimes discordant relationship between natural and man-made environments.

My work develops in a process that is generative and divergent—I excavate possibilities from previous work as a source for new work to emerge. Drawings make their way into paintings. Prints and drawings become cut-paper assemblages and structures. Through this process, the work undergoes multiple transformations—each alteration leaves a trace of the turbulence, tranquility and beauty I encounter each day.

Wind Gone Awry
Oil and Graphite on Panel
16 x 32 Inches

Diane McGregor

The gestures and marks in my recent abstract oil paintings have evolved out of a daily sketchbook practice of drawing with my eyes closed. I then edit the marks with my eyes opened, keeping what I consider “authentic” marks and partially erasing other lines that seem predictable or conventional. The conscious erasure process is just as important as the unconscious mark-making. I’m not able to explain how or why I know whether a line or mark is authentic; it’s a balance of sincerity and innocence that my mind instinctively recognizes.

Typographic details have also been added to the paintings by using image transfers. I enjoy the way geometric letterforms contrast with the graffiti-like energy of scrawled lines and expressive gestures. The words and letters are abraded, fragmented, or shrouded by layers of oil paint. They are not meant to be literal. Rather, I am interested in the mysterious and evocative presence of language within a visual landscape. The painting becomes its own visual poetry, rooted in the nature poets I often quote from.

In this painting, Mountain Poem 2, I’ve incorporated text from a favorite poem by W.S. Merwin:

THE CALLING UNDER THE BREATH

Through the evening
the mountains approach over the desert
sails from a windless kingdom

Silence runs through the birds
their shadows freeze

Where are you

Where are you where are you
I have set sail on a fast mountain
Whose shadow is everywhere

Mountain Poem 2
Oil, Graphite, Image
Transfer on Linen
29 x 23 Inches, Framed

Elizabeth Mead

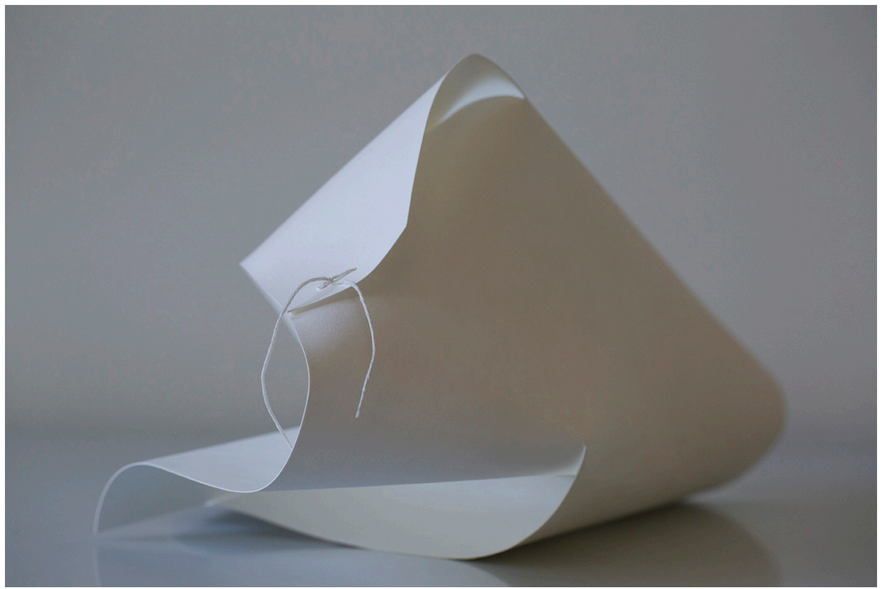
I move back and forth between paper objects and the photographs I make of them. Reflections and transmitted light, glowing edges and silhouetted forms help them teeter between their being as objects and their being as phenomena of shadow and light. I use light, focal length, focus, and implied relations of scale in the photographs to construct the beholder's relation to the motif— the sculpture—in a way that insists powerfully on what I consider to be the most important visual effects they produce while at the same time offering a view that is absolutely different from any beholder's empirical experience of the sculpture. For instance, the shallow depth of field I use to emphasize a sculpture's contour is not a feature of a real, human view of the object.

The easily felt, almost unavoidable, intuition of the paper object's readiness for the human grasp—the way it fits in the open palm of one's hand—is not a part of the photographs, in which the choice of lens and the presence (in most cases) of the horizon line as pictorially low and close in relation to the object, remake its relation to human scale in a curious, fictional way.

I have come to see these divergences, between the sculptural and the photographic, as basically internal to the work as a whole. Paper and string are modest materials. They are temporal. These are simple, innocent moments where the sober gesture of a fold or bend can evoke the fullness of a body part or create an architectural space for us to fall into.

The way light reflects along the edge of the paper sets a line moving in space while the sweep of the plane absorbs the light's warmth, which models its exterior and transmits a warmer light into its surface, so that the interior glows. A slight glisten from the Tyvek bound to the inside surface shifts the state of exterior to interior, reminding us of an inside and an outside. Loops and ends of string perform gestures, pulling the paper taut, dangling at its side. A subtle difference, a materiality that allows for containment on the one hand and quiet assertion on the other. All the while the fact that this is mere paper and string never quite escapes our mind, creating a tension between, on one hand, what simply is, these modest materials, and the thing or space we enter, on the other.

It is important that the light in the photograph not be artificial. The only light source is from my studio window. The object and the photograph are instantly and clearly recognizable as in and of the world we share while at the same time bodying forth one that is fictional. Important too is that the digital image is not cropped. Framing the object within the moment the image is shot ties the fictional space of the photograph back again to the world we inhabit registering it at a particular moment in time.



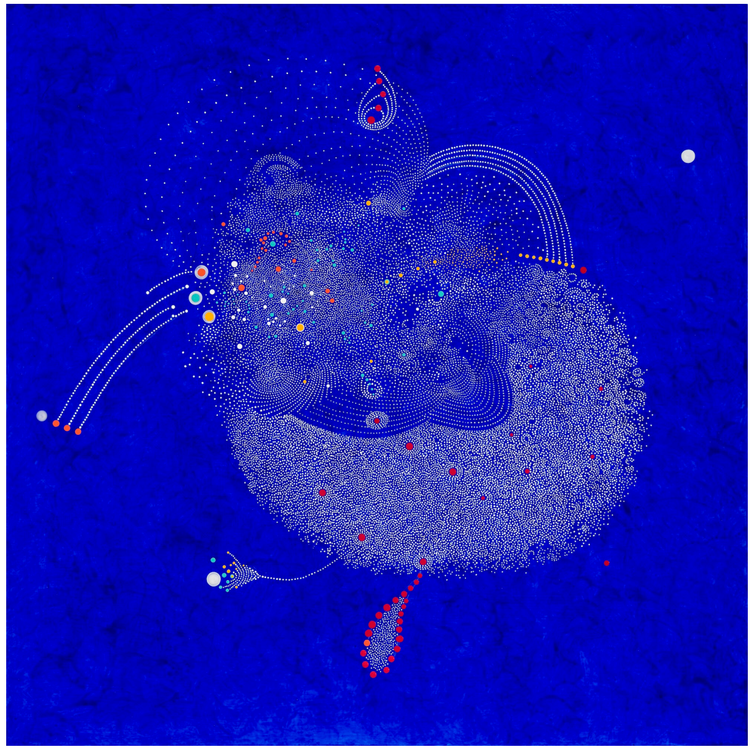
Untitled*, *Williamsburg
Archival Pigment Print
18 x 26 Inches

Paula Overbay

I remember sitting in my garden at dusk and watching the fireflies come out and as it gets darker the stars begin popping and pretty soon the whole world is pulsating.

From my perspective, all of the stars are the same size as the fireflies. Everything is moving and alive and independent of me and beyond my control. I am an observer.

The dots represent my world of throbbing particles as mass, line, and pattern. The journey starts from a single point and continues into groups that coalesce and disintegrate like the murmurations of birds, or run in long strings like beads and curl into snails.



Over The Moon
Acrylic on Panel
22 x 22 Inches

Deborah Peeples

The paintings in this series share a grid structure and semiotic language, forming a narrative where shapes act as distinct characters. Circles, central to my work, evoke concepts of wholeness, the symbolic voids within us, lifecycle, and femaleness. The re-articulation of these shapes emphasizes their existence, presence, and a yearning to be seen.

As an adoptee, my art mirrors my exploration of identity and the pursuit of belonging. In deciding what to reveal or conceal, I grapple with both fear and longing for authentic visibility. In this work, the interaction between exposed and obscured layers serves as a metaphor for emotional transparency, reflecting the interplay between vulnerability and resilience.

I create rules as a foundation for the structure. The work is layered, incised, inlaid, and scraped. Lines intersect the surface, creating a dichotomy of openness and impenetrability.

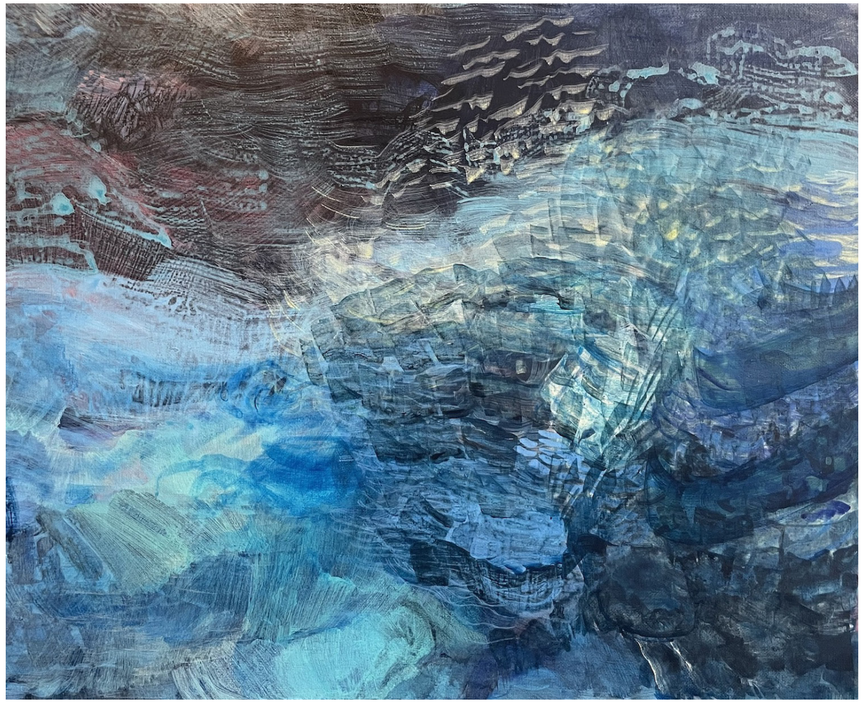
Beacon
Encaustic on Panel
40 x 46 Inches

Laura Perry

I make abstract drawings and paintings that reference the landscape. My work is an investigation into the relationship between the environment, the body, and the mind. Inspiration comes from observing the lines and silhouettes of trees, grass, reflections, and shadows while walking. Translating these moments into a 2D image is contemplative and meditative. I rely on memory, intuition, and the process of drawing/painting. My images combine the abstract essence of a remembered landscape with mark-making to reveal the particulars of an imagined terrain.

My interest lies on the boundary between image and gesture— the liminal space. There is beauty inherent in a mark or brush stroke; In its movement, contour, energy, and in its absence. I am building up layers of marks to create space and construct form. I think of the repetitive marks as trails or evidence of walking through a landscape. As in map-making, there is a particular point of view with a specificity of space. I often play with ideas of the macro versus the micro. The image could be an aerial view of a vast landscape, or a close-up of the ground beneath one's feet. I use mixed media (graphite, ink, watercolor, acrylic) on paper, canvas and panel.

The image is about the transitory – the poetry of a place at a given moment in time. My work extracts meaning from the mundane. I am trying to capture the significance within a seemingly simple, specific, moment. Texture, pattern, color, density, rhythm and movement are woven together to suggest the mood, mystery and complexity within a drawn or painted glimpse of an invented place.



The Space Between
Acrylic on Canvas
16 x 20 Inches

Gerri Rachins

In a world where meaning and truth exist relative to the context within which they are perceived, I utilize contrasting visual elements (such as color, shape, line, texture) in abstract compositions to convey a type of meaning that addresses the ongoing turbulence of this moment in time.

In the painting Almost Everything is Going Well, transparent acrylic inks contrast opaque areas of color painted with Flashe vinyl paint. Boundaries may overlap, negate, reinforce, and intersect, resulting in an image that concedes to the coexistence of conflicting elements.

Almost Everything Is Going Well
Flashe Acrylic in Gouache
on Arches Aquarelle Paper
30 x 22 Inches

John Richardson

Most recently, I am considering the relationships between aspects of reality that are known, unknown, and unknowable through a kind of speculative architecture within the practice of sculpture.

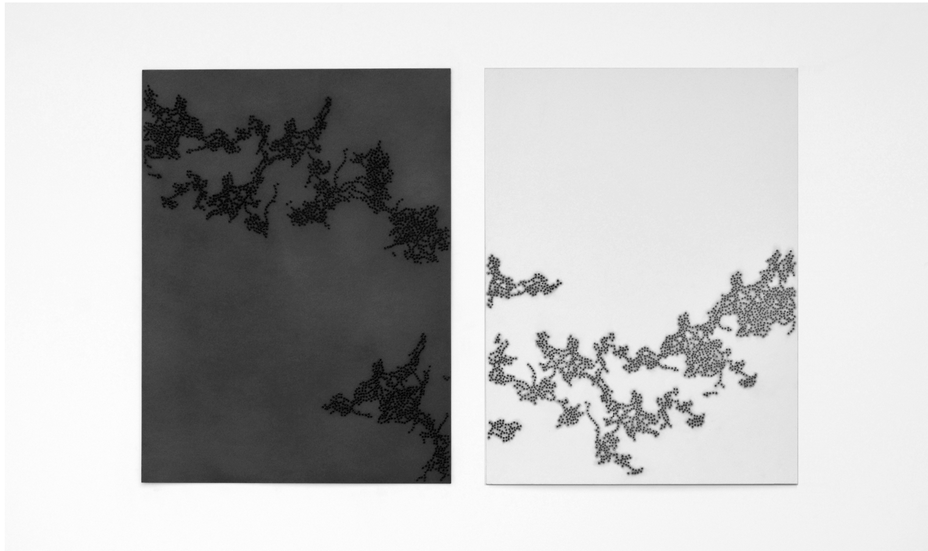
Bracket N
Wood, Plastic, Paint
48 x 14 x 14 Inches

Taney Roniger

Although I was trained as a painter, over the last decade I have come to find my home in drawing. At once our humblest and most fundamental medium, drawing is a way of thinking unlike any other. With a directness and immediacy grounded in the sense of touch, drawing can access the deepest levels of our consciousness, including, significantly, our native intelligence as creatures. Summoning this intelligence through rhythmic haptic movements, I search for forms that are charged with a certain rightness. While the precise nature of this rightness defies articulation, it is a kind of gravitas that can only be felt. Why one form has it while the same form nudged slightly to the left does not is to me art's ultimate mystery. It is what keeps me coming back to the studio each day.

Of equal importance to my search for significant form is my respect for the materials that bring my forms into being. Rather than as images to be looked into, I see my drawings very much as objects – as bodies that resonate with the rhythms of our own. Pulsing with the animacy intrinsic to all matter, each material speaks its own nature; all of them in conversation with the skin-like surface of the paper. I use graphite and charcoal because of their origins in the earth. With histories far older than that of our species, these materials exude an authority that is palpable.

My drawings are addressed to the body of the viewer. If I am successful, the viewer's body will resonate with the rhythms of the work while her consciousness opens to reveal its own depths. If I am very successful, she will walk away the richer for it.



Fenghuang, Diptych
Graphite on Board
24 x 40 Inches

Andra Samelson

With imagery often associated with microscopic and galactic systems, my artwork pays homage to the mysterious display of the cosmos from the backdrop of open emptiness. Mapping the dark expanse of space with fugitive dotted lines and shifting boundaries, I am interested in exploring the ephemeral nature of form. I often work with the circle, a symbol of infinity, referencing both metaphysical concepts and circular forms in nature, from the structure within a cell, to invisible stellar shapes and orbits.

Blue appears frequently in my artwork and has a deep emotional resonance for me, associated with the life of the spirit with healing and transcendence.

View Points
Acrylic on Canvas
12 x 60 Inches

Julie Shapiro

I'm interested in "what if", how a work can develop but still remain open and suggestive. The new within the familiar, the unexpected within the assumed, experiences which are familiar and accessible, but always unique. The mashing of accident and control encourages the reexamination and self-critique that is ongoing in my working process.

I move back and forth between painting, drawing, printmaking, and constructing with paper. Process through material is essential in my work; each medium offers a different resistance, palette, surface, space and possibility. Visual incidents in my surrounds are among my frequent prompts, though my gathering of information is broad and varied, with parts and pieces entering the work in different ways.

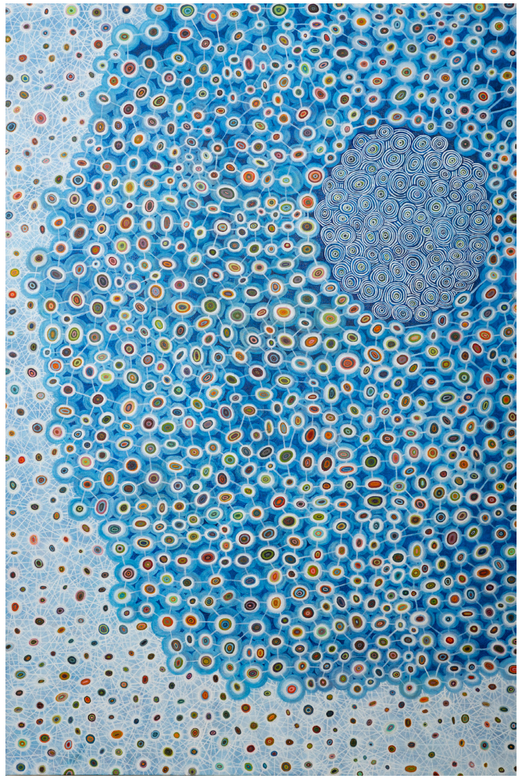
Forecast
Oil on Panel, 24 x 18 Inches

Sarah Slavick

"Omphalo(u)s originated as an ancient Greek word meaning "navel" and is distantly related to two other words of the same meaning, Latin umbilicus and Old English "nafela." (The latter of these is the source of our word navel.) The ancient Greeks also used "omphalos" to refer to a sacred, rounded stone in the Temple of Apollo at Delphi that was supposed to mark the center of the earth. In the 19th century, English speakers borrowed "omphalos" for this sense and its more general "center of activity" sense, as well as to refer to raised ornamentation on a shield or in the base of a cup or dish. In the 1920s, "omphalos" made another contribution to English via the word omphaloskepsis, which means "contemplation of one's navel." — **Merriam Webster Dictionary**

Dacher Keltner, the author of *Awe The New Science of Everyday Wonder and How It Can Transform Your Life,* tells us we are "awe deprived". We often fail to notice the wondrous world around us. Awe of majestic trees, vast vistas, and expansive seas as well as the microbial world, brings one to a small sense of self. That consciousness of the self as part of the gigantic web of space and life is a reset to the mind that brings us to see, feel, and act on the connections beyond the self.

Awe both elevates and grounds us. The Omphaslus works imagine the tiniest fruits and origins of the earth, as well as the celestial infinity of the stars or the heavens. And in them, with the power and vision of awe and amazement, I contemplate our place in the universe in this great web of creation.



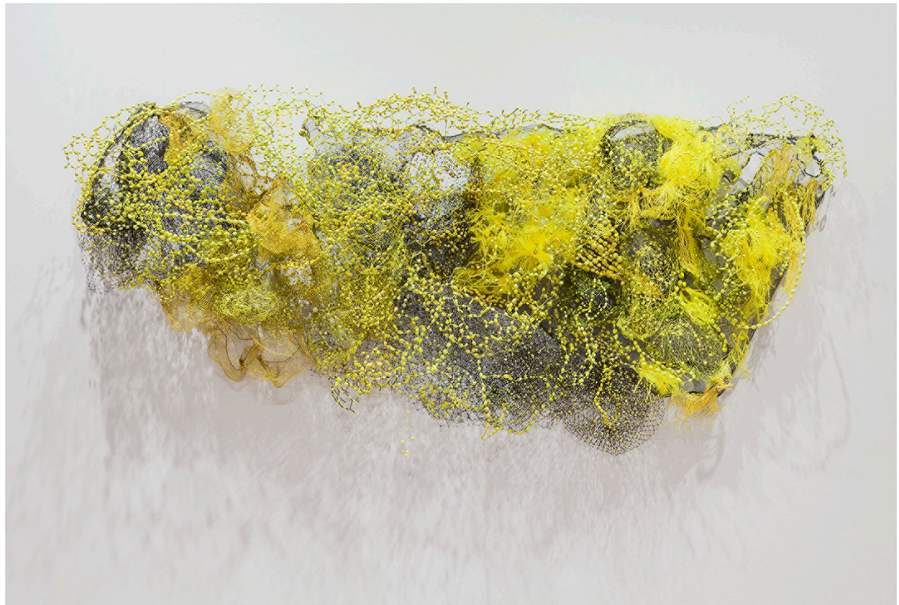
Omphaslus
Oil on Canvas
44 x 70 Inches

Rhonda Smith

When I moved from painting to sculpture some years ago, one of the first pieces I made was Sulphur the Element. I had been trying to paint it for years, that pale yellow, hell fire, and brimstone. It is vented Campi Flegrei near Naples, Italy, a place ancient Greeks thought was the entrance to hell. There are many volcanoes under this field; I went there to see these mythic grounds, the miasmas and the boiling mud. I must add here that when I returned to my hotel after visiting the area the hotel keeper asked me where I had been.... the stink of sulphur on my clothes had announced me!

Sulphur's history is old. It was one of the seven elements here when the earth was first a planet. In ancient times it was used as a medicinal tonic and a bleach for cloth; even Odysseus was advised to fumigate with sulphur the room where he had slain his wife's suitors. And as the brimstone partner of hell fire, it plays a role in divine redemption. It neither conducts electricity nor dissolves in water, but it can combine with almost every element, given a chance, and this is why is interests me so, that capacity to re-invent itself. What was in my mind while making the piece, besides the color yellow, was the notion of this endless possibility of chemical bonding.

This information, a mixture of data and lore, is probably more dazzle than slant, though I must include that when lightning strikes down a sulphur compound arises.



Sulpher the Element
Mixed Media
36 x 58 x 18 Inches

Priya Vadhyar

I am a painter exploring what Loren Eiseley calls one's "interior geography" and the boundaries of the self through abstraction. My core interest lies in understanding the relationship of the "I" and all that lies outside the "I". My process involves using spontaneous action and intuition as a way of arriving at a scene rather than planning a destination. The result is deeply layered paintings that combine architectural forms and line work with drips, washes, and fresh brushwork. Structure amid looseness, meandering paths, and dialogues between the planned and unplanned define these paintings. As I work I look for the unexpected, the monumental, and a recognition that goes beyond the definable.

In the Looking Glass
Acrylic on Canvas
30 x 30 Inches

Debra Weisberg

Debra Weisberg's abstracted works draw from archetypal systems of growth, flow, and movement such as root systems and lava flows. Deconstructed elements from prior sculptural installations—rope, netting, hot glue matrices--are inked and run through the press to create a large repository of deeply embossed printed images. Upon returning to the studio, these printed images are repurposed and reinvented, layered and collaged sometimes with handmade paper, drawn onto and into with luminescent acrylic, graphite, black hot glue, and charcoal.

These complex works speak to energy systems that hold a center even as centrifugal tendencies are persistently opening, expanding, and exploding. Weisberg's richly dense body of work on paper touches into the profound relationship between collapse andrenewal. Their materiality connects touch/hapticity with the visual/optical. The work exposes the highly vulnerable nature of paper as a transparent and fragile medium that is also surprisingly enduring and sturdy.

Entangled
Pulp, Acrylic, and Hot Glue
45 x 38 Inches

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